

Picturing History: Editorial Cartooning in America, 1754-2011

SCHEDULE: AUGUST 1-5, 2011

Meeting Location: Billy Ireland Cartoon Library and Museum, The Ohio State University

Day One

Readings: Lordan, Chapters 1, 2 and 7
Medhurst and DeSousa, "Political Cartoons as Rhetorical Form"

9:00 – 10:00 am, Welcome (Caswell and Robb)

Introductions and overview of course and objectives. Discussion: What is an editorial cartoon? What tools does the editorial cartoonist use to communicate ideas and opinions to the reader? How can an editorial cartoon be evaluated?

10:00 am -10:45 am, Discussion of Medhurst and DeSousa, "Political Cartoons as Rhetorical Form" (Caswell)

Break: 10:45-11:00

11:00 am-12:15 pm

Lecture and Discussion: The British Tradition and the Birth of a Nation: Political Cartooning in the 18th Century (Robb)

Covers the British tradition of political satire (Hogarth, Rowlandson, Gillray, Cruikshank) and early colonial cartoons. Who were the early cartoonists and who was their audience? How did printing methods and methods of distribution affect the art of cartooning? Participants will view a variety of original cartoons from this era from the collection of the Cartoon Library & Museum and will become familiar with popular symbols and allusions used during this time period. Professor Charles Massey from the Department of Art will discuss printing techniques used in the 18th and 19th centuries.

12:15 – 1:45 Lunch and break

1:45 – 3:00 pm

Guest Lecture: Cartooning from the Revolution to the Civil War (Brooke)

Dr. John Brooke of the OSU History Department will talk about editorial cartoons from the colonial period up through the Civil War. Participants will view a variety of examples of original cartoons from this era from the collection of the Cartoon Library & Museum and will become familiar with popular symbols, techniques and allusions used during this time period.

3:00-3:15 pm Break

3:15 – 5:00 pm

Guest Lecture and demonstration: Printing (Tauber)

Participants will visit Logan Elm Press founder Bob Tauber at University Libraries' Center for the Book Arts. He will demonstrate printing methods used in the 18th and 19th centuries.

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Readings: Lordan, Chapters 3
Appel, *Ethnicity in Cartoon Art*
Leonard, *Visual Thinking*

9:00- 10:30 am

Lecture and Discussion: The Rise of the Editorial Cartoon: From illustrated weeklies to daily newspapers: 1860-1940 (Robb)

Covers cartooning from Reconstruction up to the Great Depression, including specific focus on the influence of Thomas Nast and *Harper's Weekly*, the popularity of weekly satirical magazines such as *Puck* and *Judge* and their cartoonists such as Joseph Keppler and Frederick Burr Opper, advances in printing technology, and the transition of editorial cartoons from the illustrated weeklies to a daily newspaper fixture. Who owned newspapers and how did that affect editorial cartooning? Historical topics also include immigration, trusts, urbanization, the industrial revolution, President Roosevelt, and Women's Suffrage. Participants will view a variety of original cartoons from this era from the collection of the Cartoon Library & Museum and will become familiar with popular symbols, techniques and allusions used during this time period.

10:30 -10:45am Break

10:45 am – 11:45 pm

Guest Presentation by Political Cartoonist: Jeff Stahler

Columbus Dispatch editorial cartoonist will talk to the class about his creative process and the craft of cartooning.

11:45 am– 1:15 pm Lunch and break

1:15 – 2:15 pm

Lecture and Discussion: Stereotypes in Editorial Cartoons (Caswell)

Editorial cartoons reflect the period in which they were created and stereotyping is part of the history of American humor. Stereotypes may represent ideas, nations, or groups of people. In addition to racial and ethnic characteristics, indicators of economic status such as clothing may be used in stereotypes. Without easily interpreted stereotypes, cartoons would require paragraphs of text and much more detailed drawings to transmit information. Some of the images in historical editorial cartoons are ugly, but editorial cartoons from the past cannot be judged by current standards. The challenge is to try to understand the time in which the cartoons were produced.

2:15 – 5:00 pm

Participants will spend time at the Cartoon Library's reading room researching cartoons for their final projects.

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Day Three

Readings: Lordan, Chapters 4, 5, and 6
Henry, "The Sit-Down Comics"

9:00-10:00 am

Lecture and Discussion: Cartooning in Wartime (Caswell)

Wartime editorial cartoons document a nation's underlying assumptions about the truth of their cause that justifies war and sustains them during the fighting. Increasingly during the past half-century in the United States, they also reflect the doubts and concerns of the opponents of a war. This lecture will provide an overview of U.S. editorial cartoons over more than two centuries of wars. Mainstream publications and reprint volumes of the work of major cartoonists were examined to seek patterns in the depiction of the enemy; to investigate the use of stereotypes; and to determine if these wartime cartoons might be considered propaganda.

10:00 – 10:15 am Break

10:15 am – 11:30 pm

Guest Lecture: Political Cartooning in the Black Press (Ross)

Dr. Felecia Ross from the School of Communication will discuss the importance of the black press and African American editorial cartoonists such as Oliver Harrington and Sam Milai in the 20th century.

11:30 am – 1:00 pm Lunch and break

1:00 – 2:15 pm

Lecture and Discussion: Cartooning from 1946-2000 (Robb)

Covers the "new" breed of cartoonists including Herblock, Conrad, Oliphant, MacNelly and their satirical commentary on topics such as Vietnam, Civil Rights, Nixon and Watergate, and the economic problems of the 1970s. Also, covers new formats such as editorial comic strips (*Pogo*, *Doonesbury*) and alternative weekly editorial cartoons. Participants will view a variety of original cartoons from this era from the collection of the Cartoon Library & Museum and will become familiar with popular symbols, techniques and allusions used during this time period.

2:30 -5:00 pm

Participants will spend time at the Cartoon Library's reading room researching cartoons for their final projects.

Day Four

Readings: Lordan, Chapters 8 and 9

"Editorial Cartoons: The Impact and Issues of an Evolving Craft," *Nieman Reports*

9:00-10:00 am

Case Study: Cartooning and Free Speech: the Danish cartoon controversy (Caswell)

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Participants will receive a packet of editorial cartoons and other primary sources related to the 2005 publication of cartoons depicting Muhammad by the Danish newspaper *Jyllands-Posten* and will discuss issues including free speech, censorship and the clash of cultures that resulted in protests and riots and violence throughout the Islamic world.

10:00 – 10:45 am

Lecture and Discussion: State of Contemporary Cartooning (Robb)

Covers the decline of the daily print newspaper, the growth of internet comics/cartoons and animated editorial cartoons, and the future of the journalism and editorial cartoons.

10:45 am - 2:45 pm

Participants will spend time at the Cartoon Library's reading room researching cartoons and creating their final projects. Lunch break can be taken during this time.

3:00 -5:00: Field Trip

Visit Columbus Museum of Art to see the Schiller Collection. Participants will discuss editorial cartoons in context of other 20th century art with social and political commentary. Topics will include economics, war, race and ethnicity.

Day Five

9:00-11:00 am

Workshop: Taking Cartoons back to the Classroom

The Teaching Fellow will lead an exercise on using editorial cartoons in the classroom. Participants will also review Oppor Project lesson plans and discuss strategies and techniques.

11:00 – 11:15 am Break

11: 15 – 12:15 pm

Discussion and critique of ideas for individual projects led by Stuart Hobbs of the HTI.

12:15-1:45 pm Lunch and break

1:45 – 4:00 pm

Participants will spend time at the Cartoon Library's reading room working on their final projects.

4:00-5:00 pm

Final wrap-up and evaluation led by Stuart Hobbs of the HTI and the independent evaluator.